The first concert of the thirteenth season of the Musical Art Society took place last ('arnegie Hall. The stage was ed in a manner intended to suggest the Christmas season, and very artistic the decorations were. Tall evergreens and festoons formed a winter nest in which the brood melodious sat snugly, a mass of delicate color. The programme was arranged to carry out the Christmas spirit, and it contained one interesting and, as it proved, dramatically effective departure

rom the customary plan. Conductor Frank Damrosch has usually made the first part of his programme enirely of old a cappella music, written by the fathers of the Roman Church or one of the early Protestants, such as Johann Christoph Bach. Last night the first part consisted of Palestrina's "Salve Regina" for hree choirs, Nanini's "Hodie Christus natus Vittoria's "O magnum mysterium" and George Schumann's "Herr, wie lange." the transition from the old ecclesiastic tyle to the living manner of to-day, the uter shown in Schumann's music, was

After the churchly "Alleluia" with which the Vittoria composition concluded, windthe Vittoria composition concluded, winding its way through the diatonic harmonies of the old mode, the very first chords of the Schumann number, with their chromatic progression, came with stirring force. Nothing can be imagined which would give a more striking illustration of the difference between the old style of a capella music and the modern part composition, of the gulf lying between the serene atmosphere of the ecclesiastic modes and the throbbing vitality of modern music, with its eloquence of semitones, than the juxtaposition of ones, than the juxtaposition of

of semitones, that the Jutteposton these two pieces.

It was a clever stroke on the part of Mr. Damrosch. To add to its effectiveness the singing of the Vittoria music was perfect in spirit, though not quite flawless in execution, while the delivery of the Schumann composition was a splendid specimen of dramatic chorus singing. The Musical Art Society in its twelve years has done nothing more admirable in its way than this was.

nothing more admirable in its way than this was.

The superb "Salve' Regina" of Palestrias, whose presentation after the loss of the paris for one of the three choirs was made possible by the learning of a modern knolar, was sung excellently, though there were some ticklish spots in the into-nation. Bach's suite in C for strings, two obes and bassoon was the instrumental number of the evening, standing in the middle of the pr_ramme. It was followed by an old German part song, "Mach mir ein lusiges Liedlein," from Hans Christoph Haiden's book, published in 1801; four part songs hy Edward Lassen, two part songs for women's voices by Brahms, Taniev's "Sunrise," and Leopold Damrosch's "hing out, wild bells," which was added to the programme by request. The Musical Art Society continues to deserve well of lovers of the tonal art. It adheres to its admirable purpose of pre-erving the traditions of the old masters of a cappet a church music, whose works bear a relation to contemporaneous composition not dissimilar to that borne by the dd masters of painting to the moderns. old masters of painting to the moderns.
Painters of to-day know pigments unmown to Titian and Michael Angelo, but mown to Ittan and anchaef Angelo, but the canvasses of the old masters have colors which the moderns vainly strive to reproduce. So, too, in their own field of messages music the early writers stand

medical music the early writers stand unequalled.

The moderns have harmonies and instrumental tints undreamed of by their forerunners, but the glory of the Netherlands and Roman masters stands undimmed, for they had a skill in the use of counterpoint which their artistic descendants cannot rival. On the other hand the Musical Art Society provides the music loving public with opportunities to hear modern part songs which are not sung at other concerts. These entertainments are unique and very beautiful.

MR. WHITNEY'S SONG RECITAL. An Improvement on Last Winter's in the Matter of Style.

Myron W. Whitney, Jr., bass, gave a song ecital at Mendelssohn Hall yesterday afternoon. His programme embraced some old friends from the familiar repertory Handel, Beethoven, Schubert, Strauss

of Handel, Beethoven, Schubert, Strauss and Brahms, some less known songs by Le Normand and Debussy and some new ones from the treasury of Sicilian folk music, whence Mascagni drew most of his "Cavalleria" inspiration.

Mr. Whitney was heard in recital last winter and caused regret that he did not sing better with so useful a voice. Yesterday he did sing better, but the improvement was in style rather than in tone formation. Some of his songs he sang with evident appreciation of their musical and poetical content, but his voice was not always equal to the execution of his purpose. always equal to the execution of his purpose.

ANNIE IRISH QUITS THE ST AGE Actress Will Devote the Remainder of Her Days to Writing.

PITTSBURG, Dec. 14 .- Annie Irish, the otress, will leave the stage forever at the close of her engagement at the Grand Opera House here on Saturday night. opera house here on saturday might. She made the announcement this afternoon.

"When the curtain rings down on my alternoon in the curtain rings down on my alternoon in the stage career of Annie lish," she declared. "The stage demands in the stage demands in the stage demands." much of one, and what does it give in etum? Nothing but toil; incessant toil."
Miss Irish, who in private life is Mrs.
E Dodson, will return to London. "I intend to devote the remainder of my Meto writing," she sa'd.

Thaddeus Rich's Violin Playing.

Thaddeus Rich, an American violinist, gave a recital last night in Mendelssohn Hall. He played the D minor concerto of Wieniawski, the adagio from Bach's E Wieniawski, the adagio from Bach's E major concerto, the "Faust" fantasy of Wieniawski and some minor numbers. He was honored by the presence and applause of a large audience. His playing published the possession of a large and excellent tone and a good cantilena with some warnth in it. In the bravura passages his stopping was by no means accurate, and his style was deficient in smoothness and brilliancy. Mr. Rich has been much praised in Germany and has received the benediction of Joachim. These facts are interesttion of Joachim. These facts are interest-

News of Plays and Players.

"The Gingerbread Man" has been chosen by Klaw & Erlanger as the holiday attracon for the Liberty Theatre. It will begin two weeks engagement at that house with a Christmas Day matinée. "The Gingerbread Man" is a musical play described as a "fanciful fairyesque," by Frederic Ranken and A. Baldwin Sloane. In the cast are Helen Bertram, Eddie Redway, Gilbert Gregory, Gus Weinberg, Frankie Bailey, Homer Lind and Joseph Welch.

Welch.

Mme. Bernhardt will not present "Bohemos" in connection with "La Femme du Claude" on Saturday evening.

Mark Twain will speak on Monday afternoon at the Casino at the benefit for the Jewish sufferers in Russia. Besides Mr. Clemens there will appear Mme. Sarah Bernhardt, Margaret Anglin and others.

The annual benefit for the Actors' Home will take place at the Broadway Theatre Tuesday afternoon, January 23. Daniel rohman, president of the fund, is now preparing a great programme for the event. reparing a great programme for the event.
E. S. Willard will be followed at the New Masterdam Theatre on New Year's Day by Fay Templeton in George M. Cohan's

play. Forty-five Minutes From Broad-

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BERNHARDT IN "SAPHO."

The No Staircase Version as a Vehicle for Emotional Acting.

Daudet's own no staircase dramatiza-tion of his "Sapho" served as Mme. Bernhardt's vehicle last night at the Lyric. It was the author's intention to make the piece a sermon to young men. It was again apparent that he succeeded. The play is, true enough, rather ably written and characterized, and just a bit of a bore, as is sometimes the case with sermons.

Mme. Bernhardt played the Sapphic Fanny Legrand less as a study of character than as a vehicle for emotional acting. Though evidently aiming to bring out the more intimate phases of the part, she never quite worked free from her characteristic breadth of rhetorical effect.

She was in good vein, however, and rendered the "big scenee" with her familiar impetuosity and fervor. A crowded house applauded her with enthusiasm. Yet by and large it seemed somewhat as if she were

shooting sparrows with a long tom.

The stage setting and management was rather frayed at the edges, and caused was rather frayed at the edges, and caused no little irrelevant amusement. In the scene in which Jean and Fanny break up light housekeeping the young hero's trunk was conspictons ly labled Bernhardt. His wardrobe, displayed in a cupboard, and subsequently strewn over the stage by the enraged Fanny, consisted mainly of haberdashery.

But perhaps this was not an oversight, but a touch of ultra realism. A celebrated

but pernaps this was not an oversight, but a touch of ultra realism. A celebrated Frenchman once remarked that the English have forty religions and only one sauce, It was obvious that this Frenchman at least had fifty neckties and no pants.

NEW WORK FOR GILLETTE.

He'll Head a Stock Company and Stage Manage a New York Theatre.

William Gillette and the members of his company returned from London yesterday on the steamship Majestic. Charles Frohman announced yesterday that he had plans for Mr. Gillette which would keep the actor a New York fixture most of the year. Mr. Gillette begins his American tour in

his new play, "Clarice," at the Colonial his new play, "Clarice," at the Colonial Theatre, Boston, on Christmas night. When this tour is ended Mr. Gillette will become a stock star in one of Charles Frohman's New York theatres. He will not only act, but he will be the stage manager of the house, will be responsible for the productions that are made and will also have a voice in the selection of plays.

in the selection of plays.

He proposes not only to appear in plays of his own, but in the plays of other authors. He will be in the bill at all times, though there may be occasions when he will appear only in one act plays. When this arrangement goes into effect Mr. Gillette's appearances outside of New York may be limited to four or five weeks.

Mr. Gillette does not expect to offer Maeterlinck or Ibsen plays, but to stick to works of more universal appeal.

Charles Frohman invited Mr. Gillette to accept this arrangement last summer when

accept this arrangement last summer when both were in England, and this is what the author-actor had in view when in London recently he made a speech bidding farewell to that city.

Mme. Sembrich to Sing for Music School. Mme. Sembrich will give a recital for the benefit of the work of the Music School Settlement at 55 Fast Third street on the afternoon of January 4 in the studio of Mr. A. A. Anderson. Mr. Gillibert and Mr. Pugno will assist Mme, Sembrich.

LIVELY ARKWRIGHT DINNER. Club Does Away With Speeches and Devotes Itself to Merrymaking.

The Arkwright Club gave its seventh annual dinner at the clubrooms, 370 Broadway, last evening, and for the sake of novelty did away with all formal speeches. The innovation was a success. The 300 members who were present gave themselves to merriment from the start. There wasn't a song of the day that wasn't sung a dozen times, members toasted one another, some-

times, members to asted one another, sometimes clear across the room.

President O. P. Burke had to labor ten
minutes from a chair to restore quiet so as
to announce that there would be a vaudeville show after the tables were cleared
away. When the performers appeared
the members helped them sing their songs,
gave advice how to do sleight of hand tricks,
made suggestions to the German comedian
and cheered the women dancers until the
noise could have been heard down on the
street, ten stories below.

PUBLICATIONS



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"Imagine," says the N. Y. Public Opinion, "a perfectly frank and informal after-dinner talk by a group of the greatest Victorians—Lord Salisbury confessing the deep-rooted prejudices that made him a Tory, Gladstone eloquently expounding the principles of Liberalism. Disraeli sneeringly taking the G.O.M. down a peg or two Joseph Chamberlain in his Radical youth unsparingly flaying both the old established parties. John Morley coolly and critically putting his finger on the weak spots of his confreres' arguments, Tennyson and Browning groping for the ideals that have found expression in the various political groups of Englishmen-there you have some idea of the virility of argument and versatility of style found in 'A Modern Symposium', a new work by the brilliant author of 'Letters from a Chinese

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D. Appleton & Company, Publishers, New York.



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Muhimann. Conductor, Hertz.
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Geo. M. Cohan Johnny Jones''
Neat Week, MARIE CAHILL in "Moonshine."

HURTIG & SEAMON | 125th St., bet | Mat. Daily, BESSIE CLAYTON, Wiffred Clarke & Co., The Gleasons and Houlihan, Rio Bros., others.

MAJESTIC Eves. at 8 Mats. Wonderland WEST FND. Tonight. 15, THE ISLE OF SPICE NEXT CHAS. GRAPEWIN & ANNA CHANCE Mon "IT'S UP TO YOU, JOHN HENRY."

Proctor's 22d St. Star Vaudeville 23d St. Star Vaudeville 25th St. Star Vaudeville 25th St. Star Vaudeville 25th St. Star Vaudeville 25th St. FEDORA.